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LISZT

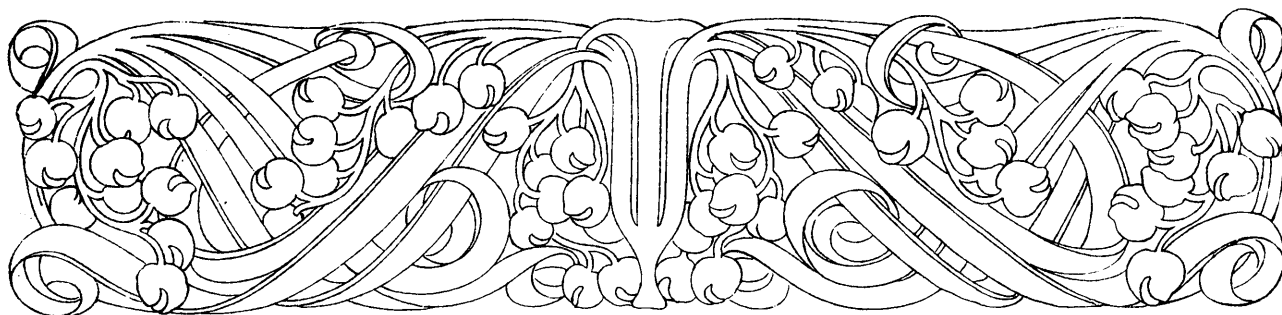
Orpheus

Klavier, Violine und Cello

(Saint-Saëns)



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FRANZ LISZT

ORPHÉE

POÈME SYMPHONIQUE

TRANSCRIT POUR

PIANO, VIOLON ET VIOLONCELLE

PAR

CAMILLE SAINT-SAËNS



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ORPHÉE

Poème symphonique
de
F. LISZT

transcrit pour Piano, Violon et Violoncelle
par
CAMILLE SAINT-SAËNS.

Andante moderato.

Violon.

Violoncelle.

Piano.

p

mf

dimin.

smorz.

1 2

1 2

3 2 1

3 2 1

6

1 2

Red.

✱

mf
Ped.

Un poco più di moto.
espressivo

p *mf*
p espress. *mf*

Un poco più di moto.

dimin. *smorz.* *mf*

mf *mf*
Ped. Ped.

This musical score is for a string quartet, consisting of four staves: two for violins (top), two for violas (middle), and two for cellos and double basses (bottom). The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system (measures 1-4) features a violin melody with a *pizz.* (pizzicato) instruction and a *p* (piano) dynamic, and a viola melody with a *pizz.* instruction and a *p* dynamic. The piano accompaniment consists of chords and moving lines in both hands. The second system (measures 5-8) continues the violin and viola parts, with the violin part transitioning to *arco* (arco) and the viola part also transitioning to *arco*. The piano accompaniment includes a *mf* (mezzo-forte) dynamic and a *Red.* (ritardando) marking. The third system (measures 9-12) features a violin melody with a *espress.* (espressivo) instruction and a *pizz.* instruction, and a viola melody with a *pizz.* instruction. The piano accompaniment includes a *p* (piano) dynamic and a *Red.* marking.

Violin I: *pizz.* *p* *arco*

Violin II: *pizz.* *p* *arco*

Viola: *pizz.* *p* *arco*

Cello/Double Bass: *mf* *Red.* *p*

Violin I: *espress.* *pizz.*

Violin II: *pizz.*

Viola: *p*

Cello/Double Bass: *p*



First system of musical notation. It consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a single melodic line in bass clef. The bottom staff is a grand staff (treble and bass clefs) containing a piano accompaniment. The key signature has one flat (B-flat). The time signature is 4/4. The piano part features chords and some arpeggiated figures. A dynamic marking *p* (piano) is present in the right hand of the piano part.



Second system of musical notation. It consists of three staves. The top staff continues the melody. The middle staff has a melodic line with the instruction *arco* (arco) above it, indicating a change from pizzicato to arco. The bottom staff continues the piano accompaniment with a dynamic marking *mf* (mezzo-forte) in the right hand. The piano part includes chords and arpeggiated figures.



Third system of musical notation. It consists of three staves. The top staff continues the melody. The middle staff continues the melodic line. The bottom staff continues the piano accompaniment with chords and arpeggiated figures. The system concludes with a final chord in the piano part.

First system of a musical score. It consists of four staves. The top two staves (treble and bass clef) contain melodic lines with various notes and rests. The bottom two staves (treble and bass clef) contain a complex, low-register accompaniment with many beamed notes. A *rall.* (rallentando) marking is present in the middle of the system.

Second system of the musical score. It consists of four staves. The top staff is marked *Lento.* and contains a single note. The second staff (bass clef) is marked *arco* and *p espressivo molto*, with a long, sustained note. The third staff (treble clef) is marked *Lento.* and *p*, and contains a series of beamed notes. The bottom staff (bass clef) is marked *una corda* and contains a series of beamed notes.

Third system of the musical score. It consists of four staves. The top staff is marked *espress. molto* and contains a single note. The second staff (bass clef) contains a single note. The third staff (treble clef) contains a series of beamed notes. The bottom staff (bass clef) contains a series of beamed notes.

crise.

crise.

pizz.
mf

dim.

rinforz. *poco rall.*

R

arco

dolciss.

dolciss.

sempre una corda

Red.

Red.

simile

8

cresc.

rinforz.

cresc.

rinforz.

rinforz.

al

R

dolciss.

dolciss.

smile

cresc.

cresc.

cresc.

Poco a poco più di moto.

rinforz.

rinforz

Poco a poco più di moto.

Ped.

The musical score is written for a voice and piano. The voice part is on a single staff, and the piano part is on two staves. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into several systems. The first system shows the vocal line with a long note marked 'R' and 'dolciss.'. The piano part has a complex texture with many sixteenth and thirty-second notes. The second system continues the vocal line with a 'smile' marking and the piano part with 'dolciss.' and 'cresc.' markings. The third system shows the vocal line with 'cresc.' and the piano part with 'cresc.' and 'Ped.' markings. The fourth system is marked 'Poco a poco più di moto.' and 'rinforz.' for both parts. The fifth system continues the 'Poco a poco più di moto.' marking and features triplets in the vocal line. The piano part has a complex texture with many sixteenth and thirty-second notes. The score ends with a 'Ped.' marking.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a half note G#4, followed by a half note A4, then a half note B4, and ends with a half note G#4. The middle staff is a bass line in bass clef, starting with a whole note F#3, followed by a whole note G#3, and then a whole note F#3. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It features a series of eighth-note chords in the right hand and eighth-note chords in the left hand, with a dotted line indicating a continuation of the pattern. The system concludes with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a half note G#4, followed by a half note A4, then a half note B4, and ending with a half note G#4. The middle staff is a bass line in bass clef, starting with a half note F#3, followed by a half note G#3, and then a half note F#3. The bottom staff is a piano accompaniment in grand staff. It features a series of eighth-note chords in the right hand and eighth-note chords in the left hand, with a dotted line indicating a continuation of the pattern. The system concludes with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo/mood marking *f con passione* is written below the middle staff.

The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a half note G#4, followed by a half note A4, then a half note B4, and ending with a half note G#4. The middle staff is a bass line in bass clef, starting with a half note F#3, followed by a half note G#3, and then a half note F#3. The bottom staff is a piano accompaniment in grand staff. It features a series of eighth-note chords in the right hand and eighth-note chords in the left hand, with a dotted line indicating a continuation of the pattern. The system concludes with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo/mood marking *con passione f* is written below the middle staff.

This musical score is for a piano and voice piece, page 12. It features three systems of staves. The first system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part has a complex texture with many sixteenth notes. The second system continues the vocal and piano parts, with a 'pizz.' (pizzicato) marking in the bass line and a 'f' (forte) dynamic. The third system shows the vocal line with a 'dim.' (diminuendo) marking and a '3' (triple) marking. The piano part continues with intricate patterns. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

R

arco
dolce

dolciss.

Red. una corda *Red.*

simile

p

molto espress. *poco rall.*

cresc. *rinforz.* *poco rall.*

This musical score is for a Violin and Piano piece, spanning measures 1 to 12. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is written in three systems, each with a Violin staff and a Piano staff.

Measure 1: The Violin staff begins with a whole note chord (F3, B-flat2, E-flat3) marked *dolciss.*. The Piano staff has a whole rest.

Measure 2: The Violin staff has a whole note chord (F3, B-flat2, E-flat3). The Piano staff has a whole rest.

Measure 3: The Violin staff has a whole note chord (F3, B-flat2, E-flat3). The Piano staff has a whole rest.

Measure 4: The Violin staff has a whole note chord (F3, B-flat2, E-flat3). The Piano staff has a whole rest.

Measure 5: The Violin staff has a whole note chord (F3, B-flat2, E-flat3). The Piano staff has a whole rest.

Measure 6: The Violin staff has a whole note chord (F3, B-flat2, E-flat3). The Piano staff has a whole rest.

Measure 7: The Violin staff has a whole note chord (F3, B-flat2, E-flat3). The Piano staff has a whole rest.

Measure 8: The Violin staff has a whole note chord (F3, B-flat2, E-flat3). The Piano staff has a whole rest.

Measure 9: The Violin staff has a whole note chord (F3, B-flat2, E-flat3). The Piano staff has a whole rest.

Measure 10: The Violin staff has a whole note chord (F3, B-flat2, E-flat3). The Piano staff has a whole rest.

Measure 11: The Violin staff has a whole note chord (F3, B-flat2, E-flat3). The Piano staff has a whole rest.

Measure 12: The Violin staff has a whole note chord (F3, B-flat2, E-flat3). The Piano staff has a whole rest.

Performance Instructions:

- dolciss.* (dolcissimo) - Very soft and sweet.
- pizz.* (pizzicato) - Plucked.
- pp* (pianissimo) - Very soft.
- p* (piano) - Soft.
- mf* (mezzo-forte) - Moderately loud.
- f* (forte) - Loud.
- cresc.* (crescendo) - Increasing in volume.
- arco* - Bowed.
- marcato* - Marked or accented.
- rinforz.* (rinforzando) - Increasing in volume.
- simile* - Similar to the previous measure.
- 8* - Octave sign.

The image displays three systems of musical notation, each consisting of a vocal line and a piano accompaniment. The piano part is written for grand piano with treble and bass staves. The vocal line is on a single staff. The first system includes the instruction "trem." (trémolo) under the piano's left hand. The second and third systems continue the musical piece with similar notation. The piano accompaniment features complex chordal textures and melodic lines, while the vocal line consists of a single melodic line with various ornaments and phrasing marks. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Andante con moto.

cresc. molto *ff*

cresc. molto *cresc.* *ff*

Andante con

cresc. molto *cresc. molto* *ff*

trem. *Red.*

molto tenuto quasi legato

molto tenuto quasi legato

moto.

This musical score is arranged in three systems, each featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

System 1: The vocal line begins with a series of eighth notes, followed by a half note and a whole note, ending with a *ff* (fortissimo) dynamic marking. The piano accompaniment consists of chords and moving lines in both hands, also marked *ff*.

System 2: The vocal line features a long, sustained note with a fermata, followed by a half note and a whole note. The piano accompaniment continues with chords and moving lines, marked *ff*.

System 3: The vocal line begins with a half note and a whole note, followed by a half note and a whole note, ending with a *mf* (mezzo-forte) dynamic marking. The piano accompaniment continues with chords and moving lines, marked *mf*.

dim.

dim.

dim.

rallent.

pp

pp

rallent.

pp

rallent.

pp

Lento.

pizz. *arco* *espress.*

Lento. *pp*

cresc. *p* *cresc.* *p* *cresc.*

cresc. *p*

cresc. sempre

The musical score is arranged in three systems. The first system consists of a single staff with a treble clef, marked 'Lento.', and a single bass staff with a bass clef, marked 'pizz.' and 'arco' with 'espress.' below it. The second system consists of a grand staff (treble and bass clefs) with 'Lento.' and 'pp' markings. The third system consists of three staves: a single staff with a treble clef, a single staff with a bass clef, and a grand staff. The third system includes various dynamics such as 'p', 'cresc.', and 'pp', and performance instructions like 'cresc. sempre'.

cresc. molto

cresc. molto

rinforz.

ff

ff

ff

ff

8

dimin.

dimin.

rinforz.

dimin.

ff

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The top staff has a *pizz.* marking above a measure and a *pp* marking below a measure. The middle staff has a *pizz.* marking above a measure and an *arco* marking above a measure, with a *pp* marking below a measure. The bottom staff has a *pp* marking below a measure. The music features various notes, rests, and slurs.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The top staff has an *arco* marking above a measure and a *dolciss.* marking below a measure. The middle staff has a *dolciss.* marking below a measure. The bottom staff has a *pp perdendosi* marking below a measure and a *dolciss.* marking below a measure. The music features various notes, rests, and slurs.

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The top staff has a *poco rall.* marking below a measure, a *pizz.* marking above a measure, and an *arco* marking above a measure, with a *ppp* marking below a measure. The middle staff has a *poco rall.* marking below a measure, a *pizz.* marking above a measure, and an *arco* marking above a measure, with a *ppp* marking below a measure. The bottom staff has a *poco rall.* marking below a measure and a *ppp* marking below a measure. The music features various notes, rests, and slurs.

MUSIK FÜR STREICHINSTRUMENTE

VOLONCELL.

Violoncell allein.

- 1236 Bach, 6 Cello-Sonaten (Dotzauer).
1275/78 Dotzauer, Op. 47, 54. Übungen.
1277 — Op. 55. Übungen.
1278/79 — Op. 70, 158. Übungen.
1577/1274 — Op. 107, 120. Übungen.
2967 — Op. 155. Violoncell-Schule.
2369 Dupont, 21 Etüden (J. Klengel).
2969 Fitzenhagen, Op. 28. Techn. Studien.
1851 Grützmacher, Elite-Etüden alt. Meister.
2225 Kammermusik-Studien (Grütz-macher).
3582 Klengel, J., Op. 43. Caprice in Form e. Chaconne.
3110/12 — Fägl. Übungen I—III.
1939 — Techn. Stud. d. a. Tonart. I. Teil.
2041 — Technische Studien. II. Teil.
2151/2147 — Techn. Stud. III. u. IV. Teil.
1491 Kreutzer, 22 Violoncell-Etüden.
3294 Kummer, Op. 44. 8 große Etüden.
3274 — Op. 57. 10 Etüden.
3275 — Op. 106. 8 Studien.
2279 Lee, S., Op. 57. 12 Etüden.
2108/9 Orchest.-Studien (Grützmacher) I/II.
1624/25 Salter, Kammermusik-Studien. I/II.
1798/99 — Die Kunst des Übens. I. Der Bogen. II. Linke Hand (Daumen-aufsatz).
2306 Schröder, Op. 39. Triller u. Staccato.

Violoncell und Klavier.

- 1562/64 Arlen und Gesänge aus Opern und Oratorien (Roth), 3 Bände.
2426 Bach, 3 Sonaten (J. Klengel).
3007 Bargiel, Op. 38. Adagio, G dur.
1244 Beethoven, Sämtliche Sonaten.
38 — Sämtliche Violoncellsonaten (Grütz-macher).
1245 — Sämtliche Variationen.
1133 — Op. 17. Horn-Sonate F. (Grütz-macher).
1232 — Op. 40 u. 50. Romanzen (Grütz-macher).
3596 Beethoven, Konzert, B dur (Grütz-macher).
3282 Bruch, Op. 55. Canzone, B dur.
1199 Chopin, Op. 3. Introdukt. u. Polonaise.
1201 — Op. 65. Sonate G m.
87/88 — Mazurkas, Notturmo (Davidoff).
90 — Walzer (Davidoff).
3094 Dupont, Konzert, E moll.
3351 Fitzenhagen, Op. 2. Konzert Nr. 1. H moll.
2939 — Op. 8. Resignation.
3280 — Op. 25. Leichte Variat., G dur.
3356 — Op. 27. Drei Sonettstücke.
2963 — Op. 29. Drei kleine Stücke.
1510/1575 Gade, Violon-Sonaten Op. 9, 21.
3629 Gemmilani, Sonate, C moll (Grütz-macher).
2827 Golttermann, Op. 14. Konzert Nr. 1. A moll.
3484 — Op. 14. Berühmtes Andante dar.
3630 Grieg, Op. 13. Violon-Sonate, G dur.
2499 Handel, Sonate G moll (Bearb. v. Lindner).
2500 — Sonate D moll (Bearb. v. Lindner).
2501 — Sonate B dur (Bearb. v. Lindner).
482 Haydn, Violon-Sonaten (Grütz-macher).
3025/26 — 2 Violon-Konzerte, C u. G (Lier).
2238 — 1. Cello-Konzert D dur (Gevaert).
3618 — 2. Cello-Konzert, D dur (Grütz-macher).
3564 Joseph, Op. 9. Hebräische Melod.
2915 Klengel, Op. 1. Suite E moll.
2290 — Op. 4. Konzert Nr. 1. A moll.
3619 — Op. 6. Scherzo, D moll.
2938 — Op. 7. Konzertino C dur.
2345 — Op. 9. Notturmo, D dur.
2240 — Op. 10. Konzertstück D moll.
2541 — Op. 13. Gavotte, D moll.
3631 — Op. 16. Konzert-Etüde, D moll.
2348 — Op. 19. Variationen, Amoll.
2519 — Op. 32. Sarabande.
2573 — Op. 26. 6 Stücke. Heft I. Lied ohne Worte. Gavotte. Intermezzo.
2574 — Heft II. Wiegenlied.
2575 — Heft III. Barcarole. Scherzino
2227/29 — Op. 44. Sechs Stücke. I. Romanze. Alter Tanz. II. Wiegenlied. Mazurka. III. Gavotte. Savoyard.
3113 — Op. 46. Konzertino Nr. 3. A moll.
3481/83 — Op. 47. 8 Sonatinen, C, Am, G.
2776 — Kadenz u. Schluß z. Volkmann Op. 33.
2971 Kühnel, Sonate, Adur (Bennat).
2844 Liszt, Consolations (J. de Swert).
878 Lyrische Stücke f. Konzert u. Salon (Grimm).
3411/12 — Dieselben in 2 Abteilungen.

Violoncell und Klavier.

- 2968 Mendelssohn, 2 Sonaten und Variationen.
3397 Moffat, Op. 32. 6 leichte Stücke.
1800 Mollque, Op. 45. Konz., D. (Grütz-macher).
221a/b Mozart, Violon-Sonaten. I/II.
2430 Nicodé, J. L., Op. 23. Sonate H moll.
1969 Nöck, Das erste Jahr des Cellisten.
3555/56 Offenbach, 6 Vortragsstücke I/II.
3169 Paganini, Moto perpetuo (J. Klengel).
2808 Plitzner, H., Op. 1. Sonate, Fis moll.
3421 Reger, Romanze.
3658 Reinecke, Op. 89. Sonate Nr. 2. Ddur.
3149/51 — Op. 146. Drei Stücke.
2479 Reuss, Aug., Barcarole.
907/934 Rubinstein, Sonaten Op. 18, 39.
1388 — Op. 49. Sonate F m.
1572/73 Russ. Lieder u. Romanz. (Salter). 2 Bde.
3102/3 Scharwenka, Ph., Op. 98. 2 Stücke.
3156 — Op. 116. Sonate, G moll.
3325 Schenck, Suite, D moll.
2418 Schubert, Arpeggione-Sonate (Mulder).
760 Schumann, Op. 15. Kinderszenen.
2508 — Op. 15. Nr. 7. Träumerei.
842 — Op. 70. Adagio und Allegro.
848 — Op. 102. 5 Stücke im Volkston.
1509 — Op. 121. Violon-Sonate Nr. 2.
1888 — Op. 129. Konz. Am. (J. Klengel).
1354 — Lyrisches u. Romant. (Hüllweck).
3646 Servais, Op. 5. Konzert.
3485 Sibellus, Op. 20. Malinconia.
3123 — Op. 42. Romanze, C dur.
2285 — Op. 44. Valse triste.
3649 — Op. 62a. Canonetta.
3652 — Op. 62b. Valse romantique.
3096 Tartini, Konzert D dur.
3290 Thomassin, Op. 76. Sonate, C moll.
2792 Tschakowsky, Album.
1035/37 Unsere Liebste. Die schönst. Melodien. Leicht. (Jul. Klengel). I/II.
2321 Volkmann, Rob., Op. 7. Romanze, E dur.
2276 Volkmann-Klengel, Kadenz u. Schluß zum Violoncellkonzert Op. 33.
2505 Wagner, Album a. Lohengrin.
1633 — Potpourri a. Lohengrin.

Violoncell und Orgel.

- 2099 Album (Händel, Haydn, Schumann, Golttermann, Volkmann, Liszt, Reinecke, Wagner-Lohengrin).

2 Violoncell.

- 1345/49 Dotzauer, Op. 52, 53, 63, 156, 159. Übungen.
2916 Klengel, Op. 22. Suite D moll.
3152 Kummer, Op. 20. Drei Duos (Klengel).
3294 — Op. 44. 8 große Etüden.
3274 — Op. 57. 10 Etüden.
3275 — Op. 106. 8 Studien.
2359/62 Lee, S., Op. 38—39 je 3 Duos.
559 — Ecole du Violoncelliste.
1150/52 Romberg, Op. 9. 3 Duos D, F, E m.

2 Violoncelle und Klavier.

- 2974 Grimm, Adagio, G dur.
2367 Klengel, Op. 45. Konzert E moll.
2368 Romberg, B., Op. 72. Konzertino A dur (Klengel).

KONTRABASS.

- 1937/38 Laska, Op. 50. Kontrabassschule I/II.
1639 Teuchert, Praktische Studien.
1480 Wolff, Praktische Studien.

KAMMERMUSIK.

Klavier-Trios.

- 1581/83 Beethoven, Sämtliche Trios. I/III.
3147 Bruch, Op. 5. Trio, C moll.
1390 Gade, Op. 42. Trio, F dur.
3224 Götz, Op. 1. Trio, G moll.
126a/b Haydn, 31 Trios (David). I/II.
1101/31 — Dieselben einzeln.
3326/27 Klengel, Op. 35. 2 Kindertrios. C, G.
3329 — Op. 39 Nr. 2. Kinder-Trio, Ddur.
3656 Leclair, Sonate Nr. 8. D dur (V. od. Fl. u. Vla. od. Cello u. Kl.).

Klavier-Trios.

- 3332 Liszt, Orpheus (Saint-Saëns).
389 Mendelssohn, Sämtliche Trios.
225 Mozart, Sämtliche Trios (Dörffel).
2258 — Konzert. Symph. (V., Vla. u. Kl.).
3735 — Trio Nr. 5. G dur. Op. 16.
3657 Naumann, Op. 7. Trio, F moll (V., Vla. u. Kl.).
3371 Paqué, Vierte Suite. (V., Vla. u. Kl.).
3283 Scharwenka, P., Op. 105. Trio (V., Vla. u. Kl.).
414a Schubert, Sämtliche Trios.
414b — Op. 148. Nocturne, Es dur.
545 Schumann, Op. 63, 80, 88, 110, 132.
1303 — Sämtliche Trios. Op. 63, 80, 110.
740 — Op. 63. Erstes Trio, D moll.
741 — Op. 80. Zweites Trio, F dur.
742 — Op. 88. Phantasiestücke.
743 — Op. 110. Drittes Trio, G moll.
3349 Sibellus, Op. 44. Valse triste.
2938 Thomassin, Op. 62. Trio, D dur.
2433 Wagner, 4 Stücke a. Lohengrin.
3288 Wolfrum, Op. 24. Trio (V., Vla. u. Kl.).

Streich-Trios.

- 1243 Beethoven, Sämtl. Trios u. Serenade.
1558 Bruch, Op. 36a. 6 Trios für 2 Viol. u. Viola od. Vcell.

Klavier-Quartette.

- 3703 Götz, Op. 6. Quartett, E dur.
717 Schumann, Op. 47. Quartett. Esdur.
3349 Sibellus, Op. 44. Valse triste.
2433 Wagner, 4 Stücke a. Lohengrin.
3272 Weber, Op. 8. Quartett B dur.

Klavier zu 4 Hdn., Viol. u. Cello.

- 1555/57 Beethoven, Symph. Nr. 1/3 (Burchard).
1612/14 — Symph. Nr. 4/6 (Burchard).
170 Mendelssohn, Smtl. Ouvert. (Burchard)

Streichquartette.

- 1890/92 Beethoven, Sämtl. Quartette. I/III.
3333 Bruch, Op. 10. Quartett Nr. 2. Es dur.
117 Haydn, 15 berühmte Quart. (David).
175 Mendelssohn, Sämtl. Quartette. Part.
176 — Dieselben. Stimmen.
1353 Mozart, Sämtl. Quartette. Nr. 1—13.
223 — Dieselben. Nr. 14—23.
1159/61 Rubinstein, Op. 17. 3 Quartette.
1162/64 — Op. 47. 3 Quartette.
438 Schumann, Op. 41. Quartette.
1146 Spohr, Op. 61. Quartett H moll.
3378 Volkmann, Op. 9. Quart. Nr. 1. Amoll.

Klavierquintette.

- 3744 Jadassohn, Op. 70. Quintett, C moll.
3560 Scharwenka, Ph., Op. 118. Quint. H m.
3083 Schubert, Op. 114. Forellen-Quintett.
699 Schumann, Op. 44. Quintett Es dur.
3349 Sibellus, Op. 44. Valse triste.
3561 Weingartner, Op. 50. Quintett G moll f. Klar., Viol., Br., Vcell. u. Ptte.

Streichquintette.

- 1239 Beethoven, Quintette Op. 4, 29, 104, 137.
224 Mozart, 5 berühm. Quintette (David).

Sextett, Septett, Oktett.

- 1238 Beethoven, Op. 81b. Sextett, Es dur.
926 — Op. 20. Septett, Es dur.
997 Spohr, Op. 65. Doppel-Quart., Dmoll.

BLAS-INSTRUMENTE etc.

Flöte solo.

- 1554 Berbiguler, 18 Übungen.
1472 Fürstner, Op. 15. Übungen (Schindler).
2358 — Op. 42. Flötenschule.
2359 — Op. 138. Kunst d. Flötenspiels.
2231 Orchesterstudien (E. Prill).
1524 Schindler, Bach-Studien.
1500/1 — Weg zur Virtuosität. I/II.
2142 Solobuch (Friedrich der Große, Fürstenauf, Popp, Terschak, Tulou etc.)

2 Flöten.

- 1517 Tulou, Op. 72. 3 große Duette (Barge)
1518 — Op. 102, 103, 104. 9 leichte Duette

Flöte und Klavier.

- 2427/28 Bach, 6 Sonaten. I/II.
3153 Dussek, Op. 20. 6 Sonatinen.
2349 Mendelssohn, Scherzo aus Sommer-nachtsstraum.
2576/77 Mozart, Konzert Nr. 1/2. G dur, D dur (Nr. 2 mit Kadenz von Andersen).
3341 — Andante C dur [315].
3097 Quantz, Konzert G dur.
3422 Reger, Romanze.
2870 Reinecke, Op. 283. Konzert.
1522 Tulou, Konzert-Rondo (Barge).
2910 Wagner, Lohengrin-Phantasie (Popp)

Klarinette, Fagott, Oboe.

- 2468 Baermann, Op. 30. Unterhaltende Übungen für Klarinette.
2826 David, Introduction u. Variat. über Schubert, Sehnsuchtswalzer für Klar. u. Klavier.
2120 Gabler, Klarinettschule.
2300 Mozart, Op. 107. Klarinetten-Konz. mit Klavier.
3396 — Konzert, B dur. Fagott u. Kl.
2132/33 Orchesterstud. f. Klarin. (Hinz) I/II.
1530a/b — f. Fagott (Weller). I/II.
1539 Rietz, Konzertstück. Oboe u. Klav.
1543 Schlemann, Charakterist. Studien f. Oboe.
843 Schumann, Op. 73. Phantasiestücke. Klarinette und Klavier.
847 — Op. 94. Romanzen. Oboe u. Kl.
2143 Solobuch f. Klarinette (Bruch, David, Hofmann, Mozart, Schubert, Schumann, Singaglia, Spohr etc.).
1585 Weber, Op. 26. Konzertino: Klar. u. Klavier.
1540 — Op. 73. Klar.-Konzert m. Klav.
1541 — Op. 74. Klar.-Konzert mit Klavier Es.
1717 Wiedemann, 45 Etüden für Oboe.

Horn solo und mit Klavier.

- 1553 Beethoven, Horn-Sonate, m. Klavier.
3030 Golttermann, Berühmtes Andante m. Klavier.
3031/32 Haydn, 2 Horn-Konzerte m. Klavier.
1459 Kling, Hornschule, deutsch-franz.
1739 — Hornschule, deutsch-engl.
1551 — 40 charakterist. Studien.
2561/64 Mozart, Hornkonzert Nr. 1—4 mit Klavier.
3034 — Horn-Quintett, Es f. Horn m. Kl.
3033 — Konzert-Rondo, Es dur, mit Klav.
3423 Reger, Romanze, mit Klavier.
842 Schumann, Op. 70. Adag. u. Allegro, mit Klavier.
2166 Solobuch für Horn (Beethoven, Golttermann, Haydn, Hofmann, Mozart, Reinecke, Schubert, Wagner etc.).
3035 Wagner, Lohengrins Ankunfts, m. Kl.
2509 Weber, Op. 45. Konzertino, m. Klav.

Trompete, Baßtuba.

- 1134 Kosleck, Schule f. Cornet u. Trompete. I.
1135 — Teil II.
2144 Orchesterstud. f. Trompete (Kosleck).
2244 — für Baßtuba (Teuchert).

Harfe.

- 2929 Bantock, Sapphischer Tanz.
3633 Liszt, Consolations (Schücker).
2353/57 Orchesterstud., 5 Hefte (Schücker).
2234 Wagner, Brautlied a. Lohengrin für Harfe und Klavier (Snoer).

Mandoline, Gitarre.

- 2335 Bortolazzi, Schule f. Mandoline.
1532 Schlek, Gitarrenschule.
1621 20 Lieder für 1 Singst. u. Gitarre (Schick).
2352 Funk, 18 Volkslieder für 1 Singst. u. Gitarre.
3199/98 Scholander, Programme. 100 Lieder mit Laute od. Gitarre. I/IX.

MUSIK FÜR STREICHINSTRUMENTE

VIOLINE.

Violine allein.

- 948 Alard, Charakteristische Studien.
1376 Bach, 6 Sonaten (Hermann).
1953 — 6 Suiten (Wilh. Altmann).
1171 Campagnoli, Op. 18. Divertissement.
1270 — 20 Etüden (Schradeck).
2531 Carri, Spezialtonleiterstudien I.
2532/34 — II/IV Terzen, Sexten, Oktaven.
2885 — V. Studien in Decimen.
2761 Cramer-Abel, 33 Etüden.
1450 David, Violinschule (dtsch.-frz.) I. T.
1451 — Dieselbe. II. Teil.
1452 — Dieselbe (deutsch-engl.). I. Teil.
1453 — Dieselbe. II. Teil.
1167/68 — Op. 39. Dur u. Moll. 2 Hefte.
1950 — Op. 43. Suite (Henri Petri).
1231 — Op. 44. Zur Violinschule. Etüden für Anfänger in der I. Lage.
1428 — Op. 45. Zur Violinschule. Etüden.
2012/14 — Konzert-Studien (Petri). I. Viotti. II. Rode. III. Karger.
1521 — Lagenübungen (2.—7. Lage) (d.-frz.).
1520 — Üb. i. Formv. Char.-Stück (I. Lage).
2160 Fiorillo, 36 Etüden (Felicie Togni).
2222 Gaviniès, 24 Etüden (Matinées).
470 Hering, Op. 13. Elementar-Viol.-Schule.
2881 Hillenborg, Op. 8. Fröhliche Musikstunden (Klavier d. lib.).
2301 Hohmann-Schmidt, Violinschule.
1227 Kreutzer, 19 Etüden (Schradeck).
2196 — 42 Etüden (Capricen).
2125 — Dieselben. Instrukt. Ausg. m. zahlr. Erläut. von Henry Petri (d.-e.).
2828 Kitzb., Op. 13. 20 Exercices faciles et mélodiques.
1559 Lehmann, Op. 20. Elem.-Violinschule.
1584 Libon, Op. 15. 30 Capricen.
1534/36 Mazas, Op. 36. Etüden. 3 Hefte.
2010/11 Orchester-Studien. Eine Auswahl schwier. Stellen a. d. Werk f. Kirche, Theater u. Konz. (Fr. Hermann). I/II.
2051 — für II. Violine (Fr. Hermann).
1546 Paganini, Op. 6. Konzert D (David).
410 — 24 Capricen (David).
1463 — 60 Etüden (David).
2233 Rode, P., 24 Capricen (F. Togni).
2302 — 12 Etüden (F. Togni).
944/46 Spohr, 60 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.
2047 Togni, Ausbildung d. linken Hand (d.-e.). Hft I. Die I. u. II. Lage.
2048 — Hft II. Die III. bis letzte Lage.
2049 — Hft III. Die Verbindung d. Lag.
377 Violinkonzerte neuerer Meister: Beethoven, David, Ernst, Lipinski, Mendelssohn, Paganini (David).
3539 Wieniawski, Op. 10. L'Ecole moderne.

2 Violinen.

- 1935 Bériot, Op. 57. 3 Duos. (R. Hofmann).
1936 — Op. 87. 12 kleine Elem.-Duos (,,).
1297 Bruni, Op. 34. 6 Violin-Duos.
1423 Campagnoli, Op. 14. 6 Duos (Vollrath).
1511/12 — 10 leichte progr. Stücke. 2 Bde.
1231 David, Op. 44. Zur Violinschule. Etüden f. Anfänger in der I. Lage.
1428 — Op. 45. Zur Violinschule. Etüden mit Benutzung d. höheren Lagen.
1962/63 — 60 Duette. Ein Anhang zu jeder Violinschule (Schmidt). I/II.
1520 — Übungen (Charakterstücke).
3644 Gebauer, Op. 10. 12 leichte Duette.
1526/28 Mazas, Op. 36. Duette. 3 Hefte.
1537/1515 Pleyel, Op. 48. 12 leichte Duette.
996/1145 Spohr, Op. 39 und 67, je 3 Duette.
944/46 — 50 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.
1032/341 Unsere Lieblinge, Die schönsten Melodien. I. Lage. (David). 4 Bde.
3545/46 Wieniawski, Op. 18. Etudes-Caprices I/II.

3 Violinen.

- 3610 Bella, Op. 13. Zweite Sonate.

Violine und Viola.

- 3632 Bach, Duette (David).
3601/2 Haydn, M., 4 Sonaten. I/II.
3655 Klengel, P., Op. 45. Serenade.
3082 Mozart, 2 Duos.
3271 Spohr, Op. 13. Duo.

Violine und Klavier.

- 1483 Aus alten Zeiten. (Wehrle).
483 Bach, 6 Sonaten (Hermann).
919/21 — 3 Violin-Konzerte Am., E. D.
9 — 6 Violin-Sonaten (Schumann).
989/94 — Dieselben einzeln: Nr. 1—6.
1335/36 — Chaconne (Schumann Mendelssohn).
474 — 6 Sonaten f. Pedal-Klavier (David).
2427/28 — 6 Flöten-Sonaten I. II.

Violine und Klavier.

- 1246/47 Beethoven, Sämtl. Sonaten. 2 Bde.
1326 — Dieselben. Wohlf. Ausg. in 1 Bde.
2304 — Op. 8. Serenade. D dur.
1132 — Op. 17. Horn-Sonate F (David).
939 — Op. 20. Septett.
1172 — Op. 40 u. 50. Romanzen (David).
1249 — Op. 61. Konzert D (David).
87 — Sämtl. Cello-Sonate u. Variat. (David).
37a — Sämtl. Cello-Sonaten (David).
37b — Sämtl. Cello-Variationen.
1248 — Variationen u. Rondos.
Bériot, Air varié. Op. 1.
3106 — Air varié Op. 2, 7, 12.
1847 — Air varié Op. 15.
2765/67 — Air variés Op. 42, 67, 79.
1846/1856 — Konzerte Nr. 1, 2.
2768/70 — Konzerte Nr. 3, 4, 5.
1979 — Konzert Nr. 6.
2771/72 — Konzerte Nr. 7, 8.
1857/2773 — Konzerte Nr. 9, 10.
1848 — Op. 77. 10 kleine Vortragsstücke.
1849 — Op. 100. Balltänze.
1980 — 12 Mélodies italiennes.
3190 Bizet, Carmen-Phantasie.
3348 Bleye, Op. 10. Konzert.
3091 Bossi, Op. 99. 4 Stücke in Suitenform.
2212 Bruch, Op. 26. Konzert, G moll.
3681/86 Burmeister-Tschakowsky, Op. 39. Kinder-Album. Freie Bearbeitungen. Nr. 1. Altes rarisches Lied. — 2. Neapolitanisch. — 3. Spukgeschichte. — 4. Trümlerei. — 5. Die Lerche. — 6. Lied des Drehorgelmannes.
2331 Carri, Op. 8. Elfantanz (Terzenetude).
2507 Chausson, Ernest, Op. 25. Poème.
1200 Chopin, Op. 65. Sonate Gm. (David).
91 — 8 Walzer (David).
2457 Chopin-Wilhelmj, Notturno D dur.
3627 — Op. 26 Nr. 1. Polonaise.
3005 Correll, Polles d'Espagne.
1972 David, Op. 5. Der kleine Tambour.
3168 — Op. 6. Der rote Sarafan.
1940/41 — Op. 14, 17. Konzerte Nr. 2, 3.
2404 — Op. 23. Konzert Nr. 4. E dur.
1931/32 — Op. 30. Bunte Reihe. 2 Hefte.
3006 — Op. 35. Konzert Nr. 5. D moll.
1167/68 — Op. 39. Dur u. Moll. Etüden usw. in allen Tonarten. Violinst. 2 Hefte.
1169/70 — Pianobegl. 2 Hefte.
4046 — Op. 39 Nr. 6. Am Springquell.
1260 — Konzertst. Op. 6, 11, 15, 16, 18, 21.
415 — Salonstücke Op. 24, 25, 28, 36. — siehe auch Hohe Schule und Vortr.
1028 Dietel, 12 kleine Lieder ohne Worte.
3153 Dussek, Op. 20. 6 Sonatinen (Togni).
3189 — Op. 69 Nr. 1. Sonate.
3706 Elgar, Op. 17. La Capricieuse.
1603 Ernst, Op. 18. Karneval v. Venedig.
1230 — Op. 22. Ungarische Melodien.
1382 — Op. 23. Konzert Fis m. (David).
2569 Fauré, Gabriel, Op. 13. Sonate. A dur.
1026 Förster, Mus. Bilderbuch f. d. Jugend Op. 9.
1025 Franke, Fürs Haus. g Char.-St. Op. 63.
3628 Gade, Op. 1. Nachklänge von Ossian.
1362 — Op. 6. Sonate Nr. 1 A dur.
1427 — Op. 21. Sonate Nr. 2 D m.
2274 — Op. 56. Konzert D moll (A. Orth).
2243 — Op. 59. Sonate Nr. 3. B dur.
1477 Gavotti-Album (Hermann).
3716 Golttermann, Berühmtes Andante aus Op. 14.
750 Grieg, Op. 13. Sonate G.
2245/46 Händel, 6 Sonaten (Gevaert-Colyns) I, II.
2539 — Sonate A dur (David).
2200 Hauptmann, Op. 10. 3 Sonatinen.
120 Haydn, Sämtliche Sonaten (Dörffel).
2891/92 — Violin-Konzerte C dur, G dur.
1590 Hering, Op. 14. 16 leichte Musikstücke.
2881 Hillenborg, Op. 8. Fröhliche Musikstunden.
1992/93 Hohe Schule. (David). I/II.
2518 Joachim, Jos., Op. 2. Drei Stücke.
2510 — Op. 2 Nr. 1. Romanze, B dur.
3713 — Op. 3. Konzert G moll in einem Satze.
3357 — Op. 11. Konzert D moll in ungar. Weise.
374.567 Klass. u. Modernes. Sammlung aus gew. Stücke (Hermann). 4 Bde.
1251.914 Klengel, P., Op. 38. Suite Nr. 1. D m.
3107 — Op. 40. Suite Nr. 2. H moll.
3384/85 — Op. 42. 6 lyrische Stücke. I/II.
3390 — Op. 44. 2 Charakterstücke. — 2187 Kreutzer, Konz. Nr. 14 (David-Petri).
2902 — Konzert Nr. 13. D dur.
2903/4 — Konzert Nr. 18. E moll, Nr. 19. D moll.
2884 Kitzb., Op. 14. Souvenir d'une fête.
3009 Leclair, Sarabande und Tambour.
1333 Lipinski, Op. 21. Militär-Konzert D.
3636 — Allegro a. Militär-Konz. (Wilhelmj).
3358 Locatelli, Sonate, G moll.
1240 Lortzing, Album. Stücke a. s. Opern.
2056 Lumbye, Traumbilder. Phantasie.
2059 Lyrische Stücke hrag. v. Fr. Hermann.
3213/14 Mendelssohn, Symphonie Nr. 1, 2.
2308/09 — Symphonie Nr. 3, 4.

Violine und Klavier.

- 3215 Mendelssohn, Symphonie Nr. 5.
3009 — Op. 4. Sonate F moll.
186 — Op. 64. Violinkonzert (David).
2316 — Hochzeitsmarsch u. Kriegsmarsch.
169 — Sämtl. 11 Ouvertüren (Hermann).
2599 — 6 berühmte Ouvertüren.
2578 Merikanto-Burmester, Valse lente.
1783/1797 Mollique, Op. 10, 21. Konzerte Nr. 3, 5.
521 Mozart, 6 Konzerte.
2481/32 — Konzert B Nr. 1, D Nr. 2.
2242.2199 — Konzert G Nr. 3, D Nr. 4.
1301/02 — Konzert A Nr. 5, Es Nr. 6.
2403 — Konzert Nr. 7. (Neu aufgefunden).
3114 — Berühmte Ouvertüren.
3010 — Serenade (Kleine Nachtmusik).
220 — 18 Sonaten (David).
2866 — Adagio, E dur (Hermann).
3211 — Rondo, C dur (Hermann).
3518 Nardini, Sonate D dur (David).
3521 Offenbach, Hoffmanns Erzählungen. Phantasie.
2255 Ondricek, Fr., Op. 21. Rhapsodie bohème.
1383 Paganini, Op. 6. Konzert D (David).
2458 — Op. 7. Konzert Nr. 2. H moll.
2935 — Op. 8. Hexentanz (David).
1545 — Op. 10. Karneval (David).
1544 — Op. 11. Moto Perpetuo (David).
1934 — Capriccios u. Variationen (Singer).
3104 — 24 Capricen. Klavierbegleitung.
3334 Pleyel, J., Op. 8. 6 leichte Duette.
2183 — Op. 48. 6 leichte Duette.
3235 Pugnani, Sonate (Scalero).
3420 Reger, Romanze.
2305 Reinecke, Vorspiel-Entr'act a. Manfred.
455/56 Ritter, Transkriptionen I/II.
2190 Rode, Konzert Nr. 4. A dur.
2846 — Konzert Nr. 6. B dur.
2847 — Konzert Nr. 7. A moll.
2848 — Konzert Nr. 8. E moll.
2854 — Konzert Nr. 11. D dur.
3181 — 24 Capricen. Klavierbegleitung.
3273 — Op. 10 u. 16. Airs variés.
933.957 Rubinstein, Sonaten. Op. 19, 49.
907a — Op. 18. Violoncell-Sonate D dur.
3226 — Thema von Mozart.
3237 — Op. 12. Sonate.
3227 — Op. 15. Suite im alten Stil.
3228 — Op. 16. 3 Walzer-Capricen.
3238 — Op. 17. 3 Stücke.
3225 — Sonate von Pugnani.
2858 Scharwenka, Ph., Op. 110. Sonate H moll.
2594 Scharwenka, X., Op. 2. Sonate D m.
1401 Schubert, Op. 137. 3 Sonatinen. Instr. A.
2146 — Konzertstück D dur.
3092 — Symphonie Nr. 7. C dur.
3023 — Symphonie H moll (Unvollendet).
546 Schumann, Sämtliche Duos.
758 — Op. 2. Karneval (Hüllweck).
759 — Op. 15. Kinderszenen (Hüllweck).
3584 — Op. 15 Nr. 7 u. 8. Träumerei und Am Kamin.
833 — Op. 38. Symphonie Nr. 1, B.
3218 — Op. 44. Klavier-Quintett, Es dur.
995 — Op. 61. Symphonie Nr. 2, C.
842 — Op. 70. Adagio und Allegro.
843 — Op. 73. Phantasiestücke.
847 — Op. 94. 3 Romanzen.
1153 — Op. 97. Symphonie Nr. 3, Es.
848 — Op. 102. 5 Stücke im Volkston.
844 — Op. 105. Sonate A m.
846 — Op. 113. Märchenbilder. 4 Stücke.
834 — Op. 120. Symphonie Nr. 4, D m.
841 — Op. 15. Kinderball.
761 — Op. 130. Klavierball.
3024 — Op. 131. Phantasie. C dur.
4175 — Lyrisches und Romantisches.
3188 — Ouvertüren. Manfred u. Genoveva.
3122 Sibellus, Jean, Op. 42. Romanze in C.
2283 — Op. 44. Valse triste.
3665 — Op. 46. Melisande.
3578 — Op. 51. Nocturne aus Belsazar.
3648 — Op. 62a. Canzonetta.
3651 — Op. 62b. Valse romantique.
3000 Slinding, Op. 99. Sonate D moll.
3132 — Op. 100. Romanze, D dur.
2126 Singele, Op. 56. Pastorale Phantasie.
2127 — Op. 123. Lohengrin-Phantasie.
1945 — Op. 20. Konzert A.
2317 — Op. 26. Rapsodia piemontese.
3263 Stt. Hans, Op. 10. Namenlose Blätter.
3598 — Op. 11. Konzert, D moll (Brodsky).
3266 — Op. 89. Drei Stücke.
3267 — Op. 97. Drei Stücke.
3269 — Nocturne, F dur.
3141/45 — Vortrags-Album I—V.
2416 Sjögren, E., Op. 47. Sonate Nr. 4. H moll.
1977.1136 Spohr, Konzert Nr. 1 (Petri), 2 (Sitt).
1974.1137 — Nr. 3 (Petri), 6 (Sitt).
1138/39 — Nr. 7, 8. Gesangszone (Sitt).
1143/44 — Nr. 9, 11 (Sitt).
2774 — Nr. 12 (Sitt).
8109 Stamitz, Konzert, B dur (Schuster).
3078 Suppé, Berühmte Ouvertüren.
1983 Tawenzels (B. Scholz).
2520 Tartini-Becker, Teufelstrillersonate.
2797 Thomassin, Improptu Op. 64.
2798 — Violin-Sonate E moll Op. 72.

Violine und Klavier.

- 4026 Tschakowsky, Op. 85. Konzert.
2794 — Album.
3681/86 — Op. 59. Kinder-Album siehe oben.
1029/31 Unsere Lieblinge. Die schönsten Melodien. Leicht v. Carl Reinecke. 4 Bde.
3064 Versneli, Konzert-Sonate, E moll.
3079 Vieuxtemps, Op. 6. Air varié.
3694 — Op. 10. Konzert Nr. 1. E dur.
3688 — Op. 11. Fantasia-Caprice.
3080 — Op. 15. Les Arpèges.
3689 — Op. 22 Nr. 3. Rêverie.
3695 — Op. 31. Konzert Nr. 4. D moll.
3690 — Op. 35. Fantasia appassionata.
3696 — Op. 37. Konzert Nr. 5. A moll.
3691 — Op. 38. Ballade und Polonaise.
3692 — Op. 40. Nr. 1. Romanze.
3693 — Op. 40. Nr. 2. Regrets.
3697 — Op. 40. Nr. 3. Bohémienne.
3687 — Album.
1478 Viotli, Konzert Nr. 22. A m.
2849 — Nr. 23. G dur (David-Petri).
2850 — Nr. 24. H moll (A.v.d. Hoya).
2851 — Nr. 25. A moll (David-Petri).
2852 — Nr. 29. E moll (David-Petri).
3701 Vittal, Ciaccona, G moll (David).
378 — Vortrags-Album I/V (Sitt).
3141/45 Vortrags-Album I/V (Sitt).
2469 Wagner, Faust-Ouvertüre.
2799 — Album a. Lohengrin.
1519 — Lohengrin-Potpouri (Hermann).
2332 — Lohengrin-Vorspiel.
1027 — 10 Melodien a. Lohengrin (leicht).
3093 — Isolands Liebestod.
3372 Weber, Ouvertüren-Album.
3081 — Sonaten.
2214 Weingartner, Op. 42 Nr. 1. Sonate D dur.
2215 — Op. 42 Nr. 2. Sonate Fis moll.
3533 Wieniawski, Op. 3. Souvenir de Posen.
3534 — Op. 4. Polonaise de Concert.
3535 — Op. 5. Adagio élégiaque.
3536 — Op. 6. Souvenir de Moscou.
3537 — Op. 7. Capriccio-Valse.
3538 — Op. 9. Romance et Rondo élégant.
3540 — Op. 11. Le Carnaval Russe.
3541 — Op. 12. 2 Mazurkas de Salon.
3542 — Op. 14. Konzert Nr. 1. Fis moll.
3183 — Op. 15. Thema mit Variationen.
3543 — Op. 16. Scherzo-Tarantella.
3544 — Op. 17. Legende.
3547 — Op. 19. 2 Mazurkas caractéristiques.
3548 — Op. 21. 2me Polonaise brillante.
3549 — Op. 22. Konzert Nr. 2. D moll.
3579 — Daraus: A la Zingara.
3580 — Daraus: Romanze.
3580 — Op. 23. Gigue.
3551 — Kuyawiak. 2. Mazurka.
3553 — Fantaisie Orientale.
3100 Ysaye, Op. 11. Lointain passé. Mazurka.
3407 — Op. 12. Poème élégiaque.

Violine und Orgel oder Harmonium.

- 2504 Album (Bach, Händel, Mendelssohn, Schumann, Gade, Golttermann, Reinecke, Wagner).
3637 Bossi, Op. 84. Adagio, As dur.
2471 Reinecke, Vorspiel a. Manfred.

2 Violinen und Klavier.

- 2877 Bach, Konzert D moll.
3671 — 2 Sonaten, C dur, G dur (David).
1793 Mollat, Ausgew. Stücke ber. Meister.
3739 Mozart, Concertos, C dur.
3334 Pleyel, J., Op. 8. 6 leichte Duette.
2183 — Op. 48. 6 leichte Duette.

VIOLA.

- 417 Bruni, 20 Studien (Hermann).
419 Campagnoli, 30 Capricen.
2064 Gaviniès, 24 Violoncellen (Spitzner).
1591 Hermann, Op. 18. Konzert-Studien.
3060 — Op. 22. Technische Studien.
3323 Klüngenfeld, Violaschule für Geigen.
1987 Orchesterstudien (Fr. Hermann).

Viola und Klavier.

- 3359 Bach, 3 Sonaten (E. Naumann).
1668 Beethoven, Op. 17. Horn-Sonate.
1669 — Violoncell-Sonaten. (Naumann).
3283 Bruch, Op. 55. Canzone, B dur.
1476.1488 Gade, Violin-Sonaten. Op. 6, 21.
2239 Haydn, Violon.-Konz. D dur.
803 Joachim, Hebräische Melodien.
3324 — Op. 10. Variationen.
3382/83 Klengel, P., Op. 39. 6 Stücke I/II.
956 Rubinstein, Op. 49. Sonate F m.
846 Schumann, Op. 113. Märchenbilder.
2284 Sibellus, Jean, Op. 44. Valse triste.
1691 Wagner, Potpourri a. Lohengrin.

Fortsetzung siehe Innenseite des Umschlages.